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second volume begins on fol. cxxiii recto with the following heading²:—

“Cy commence le second volume du saint greeal qui fist mention de la conqueste du saint Greeal faicte par lancelet du lac par galaad son fils perceval boort.”

An examination of this *conqueste* had a most surprising result, viz., that I identified it as the prose-version of Perceval published by M. Potvin. This romance is divided into branches most of which begin with, “ci commance une autre branche del graal el non del pere et del fiuz et del seint esperit.” In the *conqueste* there are, however, two last branches. The one of these, forming the end of the ‘Perceval,’ begins on fol. cxix thus:—

“La derreniere branche du saint greeal commence icy ou nom,” etc., and ends on fol. cxxi with the disappearance or death of Sir Perceval “mais Joseph nous tesmoigne que perleuaux sen partit en telle maniere ne oncques ne seeut homme terrien quil deuint *ne l’histoire nen parle plus*.”

The other “last branch” begins on fol. cxxi, “Cy commence la derraine branche du saint greeal,” and ends on fol. ccxxxi. This is nothing but a slightly shortened version of the vulgate *queste* as incorporated in the *Lancelot*, with an introductory chapter briefly relating the birth of Galaad. In this branch, Sir Perceval has become alive again, in order to die once more, after having achieved the quest in company with Galaad.

What I have said about the edition of 1516, applies equally to that of 1523.

The other day, when examining MSS. at the Bibliothèque Nationale, by mistake a volume (MS. fr. 1428, anc. 7526) was brought to me for which I had not asked, in lieu of another I wished to see. I was just going to return it, when following the impulse of the moment, I opened it at random and glanced at the text.

What was my surprise when I had again the Prose-Perceval published by M. Potvin before my eyes! Looking more closely at the volume, I found notes written in ink on the vellum by the hand of M. Paulin Paris—such as I had seen before in many MSS., for it was the habit of this

scholar to annotate the MSS.—and at the beginning of the text the following note:—

“Le Roman de Perlesvaus ou Perleval qui semble avoir été remanié pour devenir celui de Perceval le Gallois. Il a été imprimé à la suite du S. Graal sous le titre le second volume du St. Graal contenant la conqueste faicte etc. 1516 pet. inf. Ici manquent les 5 ou 6 premiers feuillets et ce que contiennent les 23 derniers feuillets imprimés.”

In conclusion, I may state that M. E. Hucher mentions both printed editions in the first volume of *Le Saint Graal*, Le Mans, 1875–78, p. 24:—

“223 xv^e siècle, sur papier, prototype de l’édition de Philippe Lenoir (1523)” and

“Add, 1. E 10292, 10294. Texte pareil à celui de l’édition de 1514–1516 d’après M. Maunde Thompson du British Museum.”

and in other places. On page 26, in speaking of the Didot-Perceval, he says:—“cette dernière partie diffère complètement du Perceval que l’évêque de Cambrai fit écrire pour Jehan de Nesle,” etc.

Such an authority on the Arthurian MSS. as my late friend, Mr. Henry Ward, has collated the edition of 1516 with the various MSS. for his Catalogue of the Romances—one I hope that will be imitated some day by the authorities of the Bibliothèque Nationale—and yet failed to recognize in the *conqueste* the text³ of *Perceval le Gallois*.

H. OSKAR SOMMER.

Astolat, Camberly, England.

ETYMOLOGICAL NOTES.

1. Goth. *afdarwiþs* ‘abgehetzt, erschöpft,’ implies an inf. **dōjan*, which, as Grienberger, *Got. Wortkunde* 5 f., recognized, can not be connected with ON. *deyia* ‘sterben.’ But Grienberger’s explanation of the word is equally faulty (cf. Uhlenbeck, *PBB.* 27, 114 f.). We may, however, refer **dōjan* to an IE. base *dhē-*, *dhō-*, *dhā-* in Ir. *dedaim* ‘tabesco, fatisco,’ *dith* ‘Tod, Ende,’

²This is preceded on ff. cxvi–cxxii by a separate title-page and a table of contents.

³I have collated the printed editions of 1516 and 1523 with this text, but, owing to want of time, not yet the Paris MS.

Lat. *fatisco* 'fall apart, crumble; grow weak, become exhausted, droop, faint, decrease,' *fatigo* 'weary, tire: vex, annoy,' *famēs* 'hunger' (cf. Walde, *Et. Wb.* s. v., and references).

2. ON. *das* 'Müdigkeit, Ermüdung,' *dasa* 'ermüden,' *dōsa* 'ermüden,' *dōsenn* 'matt, träge,' *dāse*, Norw. *daase*, Sw. dial. *dāse* 'lazy, inefficient person,' Sw. *dāsīg* 'lazy,' dial. *dasa* 'lie idle,' ME. *dasen* 'stupefy,' NE. *daze*, etc. (cf. Tamm, *Et. Ordb.* 114, 116; Falk og Torp I, 96) doubtless come from the base *dhē-* 'faticere.'

3. Goth. *afdōbnan* 'verstummen': Gk. *τέρα* 'am astonished, dazed,' *τάφος* 'astonishment,' *ἀμβος* 'astonishment, stupor,' *ἀμβέω* 'be astonished, obstupeo' point to bases *dhēb(h)-*, *dhēp-*, which may also be from *dhē-* 'faticere.' To *dhēb-* belong ON. *dapr* 'matt, schwach; traurig,' ME. *daper* 'pretty, neat,' NE. *dapper*, pre-Germ. **dhābro-* 'wasting away: small, neat, weak; languishing, pining, sad' (cf. Bezenberger, *Fick Wb.* I, 462). See also *Color-Names* 91, where Skt. *dabhrā-s* 'gering, schwach,' etc., are compared.

4. Goth. *bidagwa* 'Bettler,' or *bidaga* as it is better read (cf. Grienberger, *Got. Wortkunde* 46; Uhlenbeck, *PBB.* 30, 266), corresponds in formation to OE. *witega*, *witga* 'wise man, prophet,' OHG. *wīzzago* 'Wahrsager,' a substantivized form of the adj.; OE. *wītig*, OHG. *wīzag*; and to ON. *vitke* 'zauberer,' similarly formed from ON. *vitegr*, OS. *witig*. These substantives are simply the weak form of the adj., like Goth. *mōdaga* (: *mōdags*), OS. *modag* (: *mōdago*), etc.

5. Goth. *geigan* 'erstreben,' *gagēigan* 'gewinnen,' Lith. *gėžiūš* 'verlange heftig,' etc. (cf. Uhlenbeck, *Et. Wb.* 64) may be connected with ON. *geiga* 'schwanken,' MHG. *gigel*, *gickel* 'zucken, kitzel,' *gickeln* 'vor Begierde, Zorn, Kitzel u. s. w. beben, zucken,' NE. *giggle*.

For this development in meaning compare the following: OHG. *springan* 'springen,' Greek *σπέρχομαι* 'eile,' Skt. *spr̥hati*, *spr̥hayati* 'eifert um, begehrt eifrig.'—Skt. *kūpyati* 'wallt auf, zürnt, wird erschüttert,' Lat. *cupio*.—Gk. *ὀρμή* 'rush, onslaught; struggle, effort for a thing; eagerness, violence, passion.'—Skt. *lōlas* 'sich hin und her bewegend, unruhig, unstät, lüstern.'

—OHG. *winnan* 'in heftiger Aufregung sein, toben, streiten, sich abmühen,' *wunsken* 'wünschen,' base *ʒen-* 'move quickly, struggle, strive for, wish,' etc.—Skt. *vālati* 'wendet sich, dreht sich': *vr̥ṇtē*, *vr̥ṇāti* 'wirbt um, wählt, wünscht,' Lat. *volo*, etc.—MHG. *werben* 'sich drehen, hin- und hergehen, sich bemühen, tätig sein, streben, werben, anwerben, bittend erwerben, bitten um.'—Skt. *dīyati*, 'schwebt, fliegt,' Gk. *δινέω* 'whirl, spin round; wander,' etc.: MLG. *tīden* 'sich wohin begeben, zu etwas eilen; nach etwas begehren, hinstreben,' ON. *þiða* 'begehren'; OE. *tilian* 'strive after, intend, attempt, obtain,' OHG. *zīlēn* 'sich beeilen, sich beeifern, eifrig streben nach'; ON. *tifa* 'schnell gehen,' Gk. *διφάω* 'suche auf, verlange' (cf. author, *IE. a^x: aⁱ: a^u* 66).—Gk. *πέτομαι* 'fly,' Lat. *peto* 'rush at, attack; seek; demand, beseech, beg, desire.'—OE. *fundian* 'hasten, go (to), intend; aspire, desire.'—Lat. *gradior* 'stride,' Ir. *ingrennim* 'verfolge,' Lith. *grodziū* 'suche,' Skt. *gr̥dhyati* 'schreitet rasch, ist gierig,' OS. *grādag* 'feindselig,' OHG. *grātag* 'intentus, gierig.'—Lith. *greitas* 'flink, schnell,' ON. *grīð* 'Heftigkeit, Hitze,' MHG. *grīt* 'Habsucht, Geiz' (cf. author, *Mod. Phil.* I, 240).—MHG. *gāch* 'schnell, plötzlich, ungestüm,' MLG. *gā* 'rasch, schnell,' *mi is gā* 'ich habe Eile, Verlangen.'

These examples might be added to indefinitely, for words of emotion are closely allied to those of motion. Wherever, as in OHG. *winnan*, etc., we find a word meaning 'rage, struggle, etc.,' and also 'wish, desire,' we may be sure that the former is nearer the primary meaning than the latter.

6. OHG. *klingo*, *klinga* 'Talschlucht in der Wasser fließt, Gebirgsbach' is supposed to be connected with *klingen*. This connection, however, is mainly in the minds of etymologists, though it is not impossible that some who used the word referred it in feeling to *klingen*. In this way a secondary relation would grow up between the two words, which would even modify the meaning of the supposed derivative. But originally OHG. *klingo* probably meant 'ravine, gorge, deep, narrow valley.' So MHG. *klinge* is used. We may therefore refer the word to the Germ. base *kling-* 'draw together' in OE. *clingan* 'con-

tract, shrink,' *beeclingan* 'enclose, bind,' OHG. *klunga* 'Knäuel,' etc. Compare MHG. *klam* 'Klemme, Beklemmung : Bergspalte, Schlucht,' *klamme* 'Schlucht'; *enge* 'Enge : Schlucht.'

7. NHG. *klinge* 'blade, sword' from MHG. *klinge* is still more closely connected in meaning with *klingen*. But if *klinge* and *klingen* are actually related, we must assume for the former a comparatively recent origin. In MHG. *klinge* 'Metallblättchen; Schwert' we certainly have but one word, as is usually assumed. But the underlying meaning is perhaps not "etwas Klingendes," but rather 'clump, mass; cudgel, sword.' In this case the word may be referred to the Germ. base *kling-* in the above. Compare especially Sw. *klunga* 'Klumpen, Knäuel,' OHG. *klunga* 'Knäuel.' Similarly from a base **glā-d-* 'sich ballen' come MDu. *cloet* 'Ruderstange,' ON. *klót* 'Schwertknauf,' Lat. *gladius* 'sword' (cf. Walde, *Et. Wb.* 267).

8. OHG. *kuzilōn*, MHG. *kützeln* 'kitzeln' is a rime-word to OHG. *kizilōn*, MHG. *kitzeln*, OE. *citelian*, ON. *killa* 'tickle,' *kítl* 'a tickling'; *kita* 'widersprechen,' *kitask* 'streiten, zanken' (cf. *Color-Names* 54). I formerly thought that *kuzilōn* might have taken its *u* from OHG. *juchen* 'jucken.' The *u* may, however, be original, and *kuzilōn* may be related to Russ. *zud* 'das Jucken,' *zuděti* 'jucken.'

9. MLG. *serwen*, MHG. *serwen*, *serben* 'entkräftet werden, kränkeln,' OHG. *serawēn* are perhaps from a Germ. base **ser(g)wē-*, related to Lith. *sergù* 'bin krank,' Ir. *serg* 'krankheit.'

10. NE. *shout* from ME. *shouten*, *schouten* is unexplained. Though not found in OE., it may be an old word. At any rate, in form and meaning it may be related to Gk. *σκαυάινω*, *σκούλωμαι* 'be angry,' Lith. *skaudūs* 'gewaltig, heftig, schmerzhaft,' *skūndziū* 'klage, führe Beschwerde,' Lett. *skundēt* 'ungehalten sein,' etc.

11. Goth. *-skaurō*, OHG. *scora* 'schaufel' are compared with MHG. *schorn* 'zusammenkehren,' *schürn* 'antreiben, reizen, schüren' (cf. Uhlenbeck, *Et. Wb.* 172). To these add ON. *skora* 'fordern, herausfordern.' These are from a Germ. base *skur* 'shove, urge,' which I should separate from OHG. *sceran* 'schneiden,' and refer to a

pre-Germ. base *sqūr-* 'shove, drive; hasten.' That such a base existed seems probable from the fact that several synonymous bases of the type *squax-* occur. Thus: OE. *scūfan* 'push, shove; move, fall,' Lith. *skubūs* 'geschwinde, eilig,' *skūbti* 'sich beeilen.'—Skt. *skūdatē* 'eilt,' Lith. *skudrūs* 'flink,' OE. *scēot* 'quick,' *scēotan* 'move quickly, rush; move quickly, shove, throw; shoot.'—OE. *scūdan*, *scyndan* 'hasten,' MHG. *schūten*, *schütten* 'schwingen, schütteln; schütten,' ChSl. *skytati sę* 'vagari.'—OHG. *sciuhēn*, MHG. *schiuhen* 'verjagen, (ver)scheuchen; meiden, scheuen,' *schiehen* 'scheuen; sich scheuen; schnell dahinfahren, jagen': *schocke* 'Schaukel; Windstoss,' *schocken* 'in schwingender, schaukelnder Bewegung sein,' NE. *shock*.

12. Goth. *skūra* 'sturm,' ON. *skúr*, OE. *scūr* 'shower,' OS., OHG. *scūr* 'Schauer, Unwetter, Hagel' may well be referred to the primary meaning 'scatter, spargere.' This I find in the unexplained Skt. *churayati*, *chōrayati* 'streut aus, bestreut.' As this may be for **škurejēti*, etc., the old comparison with Lith. *szianurys* 'Nordwind,' etc., is still possible.

13. Early Eng. *sweal* 'utter with a shrill sound' is regarded by the *Cent. Dict.* as a variant of *squeal*. *Sweal* may be a derivative of the base in *swell*. To the same base may belong OHG. *swalanwa* 'schwalbe,' etc. Compare also Lett. *swelpju* 'pfeife.'

14. The slang expression, *in the soup*, meaning 'in difficulty, in an embarrassing position or sorry plight, left in the lurch,' looks and sounds very much like a MLG. expression with a similar meaning: *in de suppe voren*, which Lübben, *Wtb.*, translates: "jem. in den Sumpf führen, in Verlegenheit und Schaden bringen." Was the expression brought to America by Low German immigrants?

15. NE. *tangle* 'a knot of threads, or other things, united confusedly, a snarl,' *tangle* 'unite or knit together confusedly, interweave; involve, insnare' are supposed to be derivatives of *tangle*, a seaweed, ON. *þingull*. So Skeat: "To *tangle* is 'to keep twisting together like seaweed.'" The same explanation is given doubtfully in the *Cent. Dict.*, and is adopted by Falk og Torp, *Et. Ordbog* II, 353.

Aside from the improbability of the change in meaning *tangle* 'seaweed': *tangle* 'knot, snarl,' another explanation presents itself, which, without any forcing of meaning, exactly accounts for *tangle* 'knot, snarl.' This I refer to an OE. **tanglian* 'press or bind together, knot, snarl,' a derivative of the base in OE. *getingan* 'press against,' *getenge* 'close to; hard pressing,' OS. *bitengi* 'bedrückend; verbunden,' ON. *tengia* 'zusammenbinden, knüpfen; verwickeln,' *tengsl* 'Band,' ChSl. *děgŭ* 'Strick, Riemen, Zügel,' etc.

FRANCIS A. WOOD.

University of Chicago.

THE STANZA OF *IN MEMORIAM*

The immediate and lasting popularity of Tennyson's *In Memoriam*, from the day of its publication, has set many people to hunting for the origin of the stanza, but their search has revealed only that the stanza has been used by relatively few poets, and, except by Tennyson, always in short poems. Both of these statements seem surprising, for octosyllabics are numerous and familiar in English verse, and enclosed rhymes are by no means infrequent. Moreover, the rhyme-scheme of the stanza of *In Memoriam* has been often used, in many combinations of pentameters, heptasyllabics, and shorter lines. Why is it, then, that this particular combination, which has been so heartily approved of, should have been so little used?

In the very peculiarities of Tennyson's use of the stanza I think we may find an explanation of its relatively slight use by other poets. Tetrameter lines, as compared with pentameters, offer practically no variation of caesural pause, that is to say, they involve sameness in the length of the rhythms; and they bring the rhyme-syllables perceptibly closer, which tends to emphasize this uniformity of rhythm-length. At first glance, a tetrameter line seems capable of greater compactness of statement than a pentameter, simply because it is two syllables shorter. Its uniformity of rhythm, however, results usually in greater copiousness, because in the effort to avoid this monotony of rhythm by greater rapidity of movement, the poet expands into two tetrameters

what he might perhaps have said in a single pentameter. This, I think, is one reason why Gower's *Confessio Amantis*, for instance, seems so interminably longwinded, and why Scott's poems please most on a hasty reading. Other devices for securing variety of movement—feminine rhymes and trisyllable feet, as in *Christabel*, and seven-syllable lines, as in *L'Allegro*—tend, where the lines are grouped in stanzas instead of couplets, to destroy or conceal the character of the stanza.

When we come to examine the various poems which Tennyson wrote in the stanza of *In Memoriam*, we find that he uses only masculine rhymes (such possibly feminine rhymes as 'hour: power,' 'fire: higher,' number only a dozen out of nearly 1450 rhymes); he rarely has a trisyllabic foot, and those he uses slur or elide easily; he never reduces the line to seven syllables, which would give a trochaic movement; and he uses many lines containing only monosyllables. In short, all his metrical devices tend to accentuate the monotony of the measure, a monotony which, as we all know, he uses most skilfully to accord with his profound but carefully restrained emotion.

One other limitation of the stanza Tennyson may seem at first glance to have ignored. Octosyllabic lines arranged either in couplets or in alternate rhyme leave the poet free, so far as metrical structure is concerned, to make his sentences of any length: if he ends his sentences with the rhyme, the rhyme serves to mark his sentence; if he ends his sentence within the rhyme, the rhyme serves to link his sentences. In the case of the enclosed rhymes of the *In Memoriam* stanza, however, the very arrangement of the rhymes, if it is not to be purely arbitrary, invites an observance of the stanzaic unit which very definitely limits the scope of the stanza, both in its variety of cadence and the moods to which it lends itself. Charles Kingsley, it will be remembered, spoke of the "metre so exquisitely chosen, that while the major rhyme in the second and third lines of each stanza gives the solidity and self-restraint required by such deep themes, the mournful minor rhyme of each first and fourth line always leads the ear to expect something beyond, and enables the poet's thoughts to wander sadly on, from stanza to stanza, and poem to poem, in an endless chain of 'Linked sweetness long drawn out.'" It is